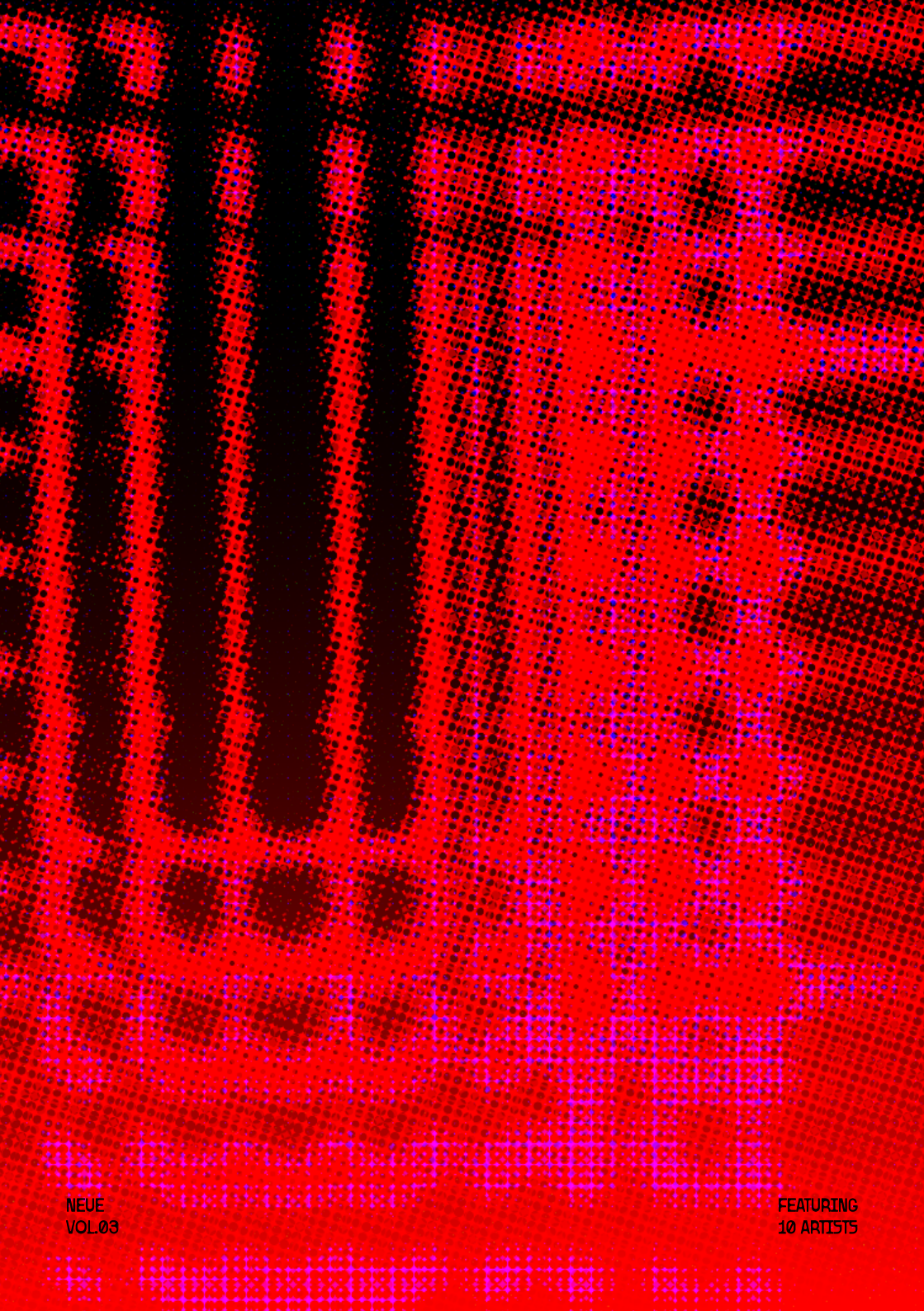

NEUE
VOL.03
FEATURING
10 ARTISTS

NEUE Vol. 03
at Woolloongabba Art Gallery

613 Stanley St, Woolloongabba
QLD 4102

June 23th-4th Jul 2026

Opening Event: Friday, 26.06.2026, 5-8pm.
(Ticket Free)

Featuring:

01	Harrison Owen	@h.owennn
02	Jann Carlo Macatangay	@jgsvnx
03	Linh Vu	@livinh.the.life
04	Louis Lim	@loui_slim
05	Mai Naito	@mainaito.art
06	Martha Bizimana	@_artist_aart
07	Naruto Ohashi	@naruto_ohashi
08	Phoebe Fleming	@phoebefleming_art
09	Tahlia Kristjansson	@tahliaeve
10	Tom Truong	@man_instripes

Book made by:
@man_instripes

Our instagram:
@neue.group

Gallery:
@gabba_art

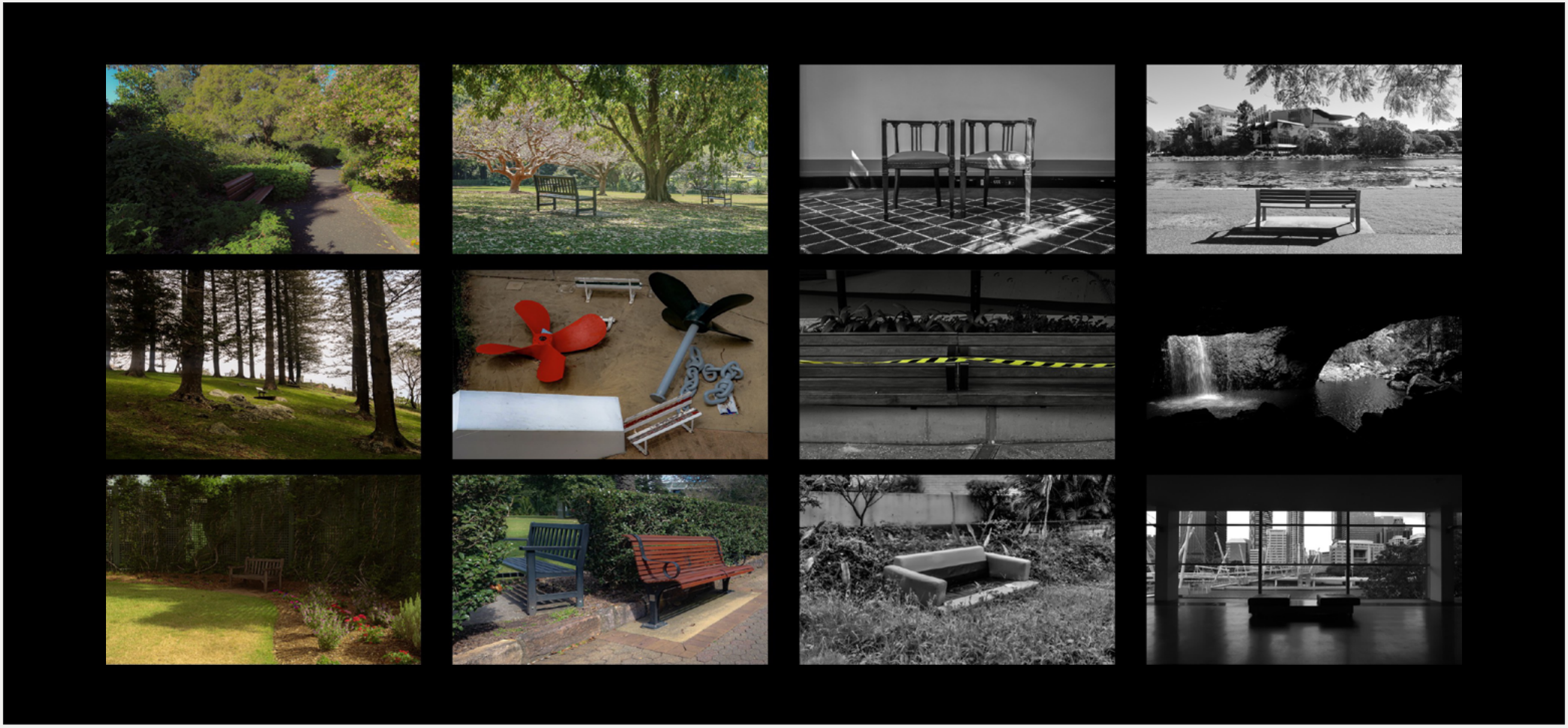
HARRISON OWEN

"XVI - The Tower" (2026), Oil, marker, and oil stick on poster board, 120 x 100cm.

Prices:
"XVI - The Tower" (2026) - $1

Social Media:
@h.owennn (instagram)

JANN CARLO MACATANGAY



'The Intimacy of Inanimate Objects', digital photographs, 12" x 24".

'Series:Terrapin;Concentrate;FIRE!;OneDay', digital photographs, 12" x 6".

Prices:
'The Intimacy of Inanimate Objects' - $240
'Series:Terrapin;Concentrate;-FIRE!;OneDay' - $120

Social Media:
@JGSVNX (Instagram)

Artist Bio:
Jann Carlo Macatangay is a photographer and creative, based in Brisbane/Meanjin. He rediscovered a passion for photography as a means for expression and creativity whilst undertaking civil engineering and architectural studies. Jann Carlo approaches storytelling by uniquely composing ordinary everyday surroundings in a different light, primarily working with digital photography and collage work. Moved by multiple art forms, especially music, Jann Carlo's works translate the inexpressible into visual forms to investigate the depth of the human condition. His use of triptychs—consisting of three sections—exhibit a cohesive panel inspired by a single theme, subject, poem, or music. Whilst these works are evocative in isolation, triptychs offer new perspectives that invites contemplation and dialogue.

Artist Statement:
JGSVNX presents *The Intimacy of Inanimate Objects.* Guided by the 'empty bench', this collection of works introspects on fleeting moments and the ebb and flow of love and life. JGSVNX explores how objects deemed "lifeless" could very well be animate upon sustained observation—stay in the moment.

Beginning with *SeriesTerrapin* featuring singular benches, optimism and initial excitement is captured through saturated lenses. Inspired by Clairo's sounds *(Terrapin and Second Nature)*, the scenes capture the curiosity, the intimacy within shadows, and whispered conversations. The following, *SeriesConcentrate*, contemplates the realities of life, visualising Jonah Yano's Concentrate and Someone Asked Me How I've Been. The scenes exhibit moments of caution and uncertainty, capturing the present moment not bound by past nor future, but reality as it is.

SeriesFIRE! progresses with desaturated imagery that capture closure, acceptance, and comfort despite a lack. Inspired by the sounds of *Dijon (FIRE! and Lace)*, the scenes exhibit the finality of a moment. Unrequitedness and redirection are emphasised through the caution tape. What follows irreprocity is then acceptance and movement. The final scenes, *SeriesOneDay*, returns to the bench but instead of close inspection, they are redirected out to the expanse in a change of scenery. Moved by the sounds of *Cleo Sol (One Day and Young Love)*, the scenes look outwards to possibilities—of comfort in the uncertain.

A return to self and curiosity.

LINH VU

'I hear you loud and clear 1&2', both 20x20cm, acrylic on wood.

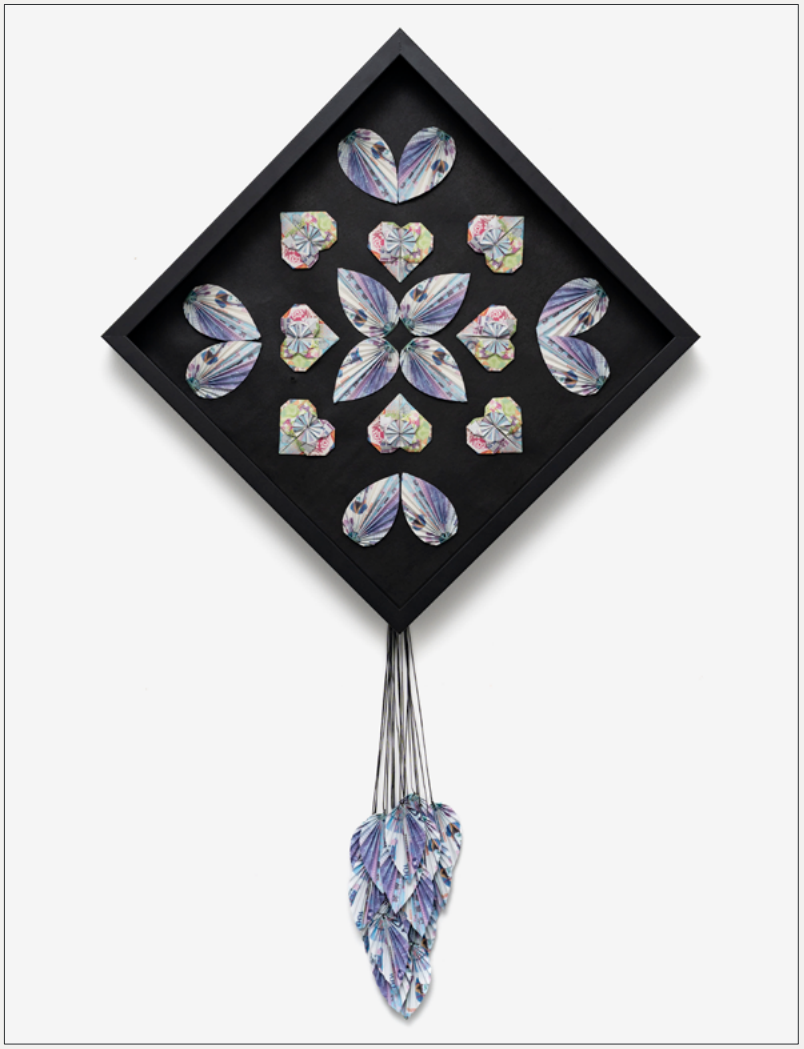
Prices:
'I hear you loud and clear 1&2' - NFS

Social Media:
@livinh.the.life (instagram)

Artist Bio:
Linh Vu is a Vietnamese artist residing in Meanjin/Brisbane, whose artistic practice focuses on Vietnamese lacquer painting and traditional craft-making techniques. Her paintings examine the Eurocentric perspectives that historically dominated art history, the marginalization of Southeast Asian Contemporary Art, and how identities and visual languages are constructed through colonialism and geopolitics.

Artist Statement:
I work in multi-media, which I divide into two key elements: the surface, or "The Shell," and "The Paint." "The Shells" are usually found objects from construction sites, and in this case, wooden panels and pallet shelves, whilst "The Paint" can span from oils and acrylics to Vietnamese lacquer, eggshells, and enamel. My family's background in the construction industry has long raised my interest in architecture. Where I grew up, Hanoi is also famous for its street culture and beautifully decaying Indochine Architecture. I want to honor the history of this city, the resistance behind the French-built buildings during colonial times, and the people who lived to see it all. Hence, my materials function as a shell that embraces both who I am and the world I'm living in.

LOUIS LIM



'A study of offering', paper origami collage made from Hell Bank notes, 52 x 88cm.

Prices:
'A study of offering' - $888

Social Media:
@loui_slim (instagram)

Artist Bio:
Louis Lim is a Malaysian-born Australian artist currently practicing in Magandjin/Brisbane. His practice explores the diverse facets of human experience, with a focus on stories and communities often overlooked within mainstream narratives. Working across visual storytelling, conceptual photographic portraiture, socially engaged practice, and artist book-making, Louis investigates themes of identity, migration, belonging, and collective memory.

Louis's work has been exhibited across Australia and presented internationally. He was awarded the Queensland Festival of Photography Portrait Prize in 2012 and has been shortlisted for several major awards, including the 2019 Bowness Photography Prize, the 2017 Churchie National Emerging Art Award, and the 2015 Josephine Ulrick and Win Schubert Photography Award.

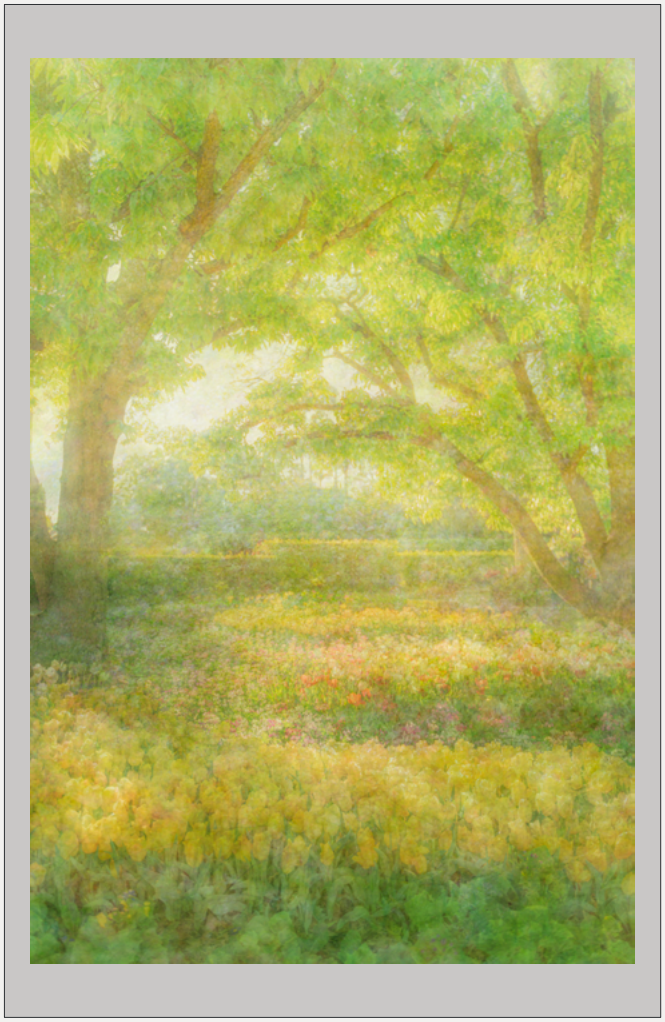
Alongside his practice, Louis is co-director of Loupe Studio and Loupe Imaging, fostering Brisbane's creative community through exhibitions, collaborative projects, and fine art printing services.

Artist Statement:
'A study of offering' is made from Hell Bank notes, paper offerings often burned as gifts for ancestors and spirits. Through the slow process of folding, the notes are transformed into hearts and leaves, giving new form to objects intended to disappear.

The origami pieces are stitched by hand onto black kozo paper and arranged in a symmetrical pattern inspired by mandalas. Black thread connects each folded form and extends beyond the frame, where more origami shapes hang below like fruits offerings still in transit.

The work is interested in acts of giving, remembrance, and connection. Folding and sewing become gestures of care, while the repeated forms speak to cycles of loss, renewal, and continuity. By preserving rather than burning the paper offerings, the work creates a space to reflect on the relationships we maintain with those who came before us, and on the ways love, memory, and generosity continue to move through time.

MAI NAITO



'The Intimate Vast', Photographic installation comprising archival inkjet on matte paper and dollhouse doors and windows, dimensions variable.

Social Media:
@mainaito.art (instagram)
maisatelier.com (website)

Artist Bio:
Mai Naito is a Japanese born artist based in Brisbane, Australia. Through photography and installation, her practice explores memory, wonder, and the emotional resonance of the natural world.

Inspired by childhood encounters with nature and imagined worlds, her work invite viewers to rediscover moments of enchantment often lost in adulthood. Her practice explores how art can reconnect us with forgotten ways of seeing and cultivate a renewed sense of curiosity and awe.

Exhibited throughout Australia and internationally, her work is also displayed in several hospitals across Queensland, where it has been chosen for its calming and restorative qualities.

Artwork Description:
The Intimate Vast explores the experience and memory of the natural world through photography. Inspired by personal childhood experiences, the work depicts emotional encounters with natural spaces and the imaginary worlds I once wandered as a child.

Employing miniature dollhouse doors and windows, this installation extends that enquiry into questions of perception, longing, and how experiences of wonder may arise through the tension between desire and inaccessibility.

Dollhouses are spaces in which children rehearse possibilities and construct imagined worlds. Their altered scale and perspective evoke the intimacy, curiosity, and imaginative wandering through which children encounter the world, extending experience beyond what is immediately visible. Throughout the gallery, these miniature thresholds encourage slow looking and attentive engagement, inviting viewers to lean in, crouch down, and imagine what lies beyond their reach.

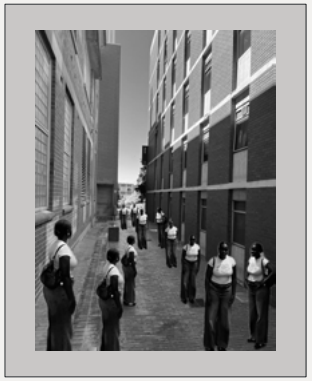
Yet these thresholds simultaneously invite and withhold access. While they promise something beyond themselves, they deny entry, positioning viewers close enough to glimpse beyond, yet unable to fully inhabit what they see.

Through the distance created by scale, the photographic medium, and the act of looking through rather than entering, the work acknowledges the impossibility of return itself. Rather than offering a nostalgic return to childhood, it suggests that wonder may reside not in possessing another world, but in our enduring desire to imagine beyond what is immediately visible, and in our longing for another way of seeing - a mode of perception shaped by curiosity, attentiveness, and wonder.

MARTHA BIZIMANA

Images (from left to right)
Series of 3:

Part 1/3 *'I am all of them 1', (Series) 2022,* Inkjet Print, 59.4cm x 84.1cm



Part 2/3 *'I am all of them 2', (Series) 2022,* Inkjet Print, 59.4cm x 84.1cm

Part 3/3 *'I am all of them 3', (Series) 2022,* Inkjet Print, 59.4cm x 84.1cm

Social Media:
@_artist_aart (instagram)

Artist Bio:
Martha Bizimana is a Brisbane-based emerging artist whose practice explores identity, belonging, and the layered experiences of diasporic communities. Born in Botswana to Rwandan parents, Bizimana draws from her multicultural upbringing and Christian heritage to examine themes of migration, memory, and resilience. Working across photography, text, and installation, she creates visual narratives that honour personal and collective histories while inviting audiences to reflect on the complexities of home and self-representation. Bizimana's work seeks to empower young African Australians by foregrounding their stories and cultivating spaces of visibility, pride, and imaginative possibility. She is committed to fostering creative community and generational inspiration.

Artist Statement:
My work explores the layered experience of migration, memory, and identity, and how the body carries both the traces of ancestry and the negotiations of belonging in new landscapes. The repeated figures in my photographs speak to the multiplicity of self the many versions of who we are, who we have been, and who we are becoming. In these foreign lands, identity is not fixed but continuously reshaped. Yet within this process of becoming, we carry the DNA of those who came before us, the memory of their journeys folded into our own. Each step through these architectural spaces is an act of inhabiting history and forging a new one. The monument becomes a stage upon which the body asserts its presence, holding space for ancestral echoes.

The work suggests that identity is both inherited and constructed carried like memory within the body, but also reconfigured by encounters with new places.

To migrate is to live in this in-between space: at once foreign and familiar, fractured, and whole, haunted by what came before yet moving toward what is still unfolding. Through repetition and placement, I explore how the self persists across time, how memory inhabits the present, and how belonging emerges in the fold between past and future.

NARUTO OHASHI

'BUZZ KULL' (2026) canvas print 84x119 cm.

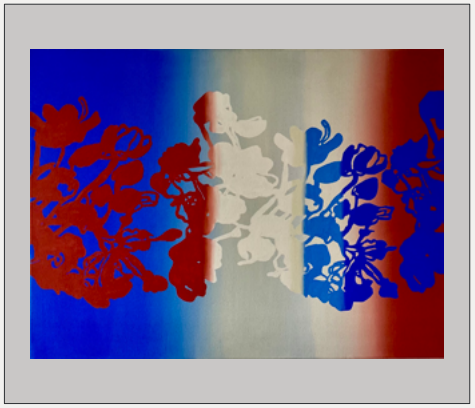
Prices:
'BUZZ KULL' (2026) - $180

Social Media:
@naruto_ohashi (instagram)

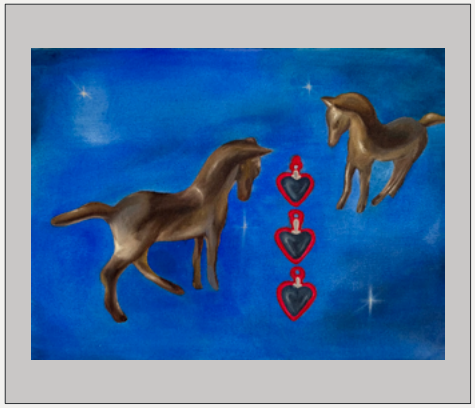
Artist Statement:
This photograph captures Buzz Kull, the solo project of Sydney-based new wave artist Marc Dwyer, performing live at Space Tokyo. His musical approach is cold, devastating, and melancholic. During the performance, I recognized a deep connection between his expression and my own perception of confusion as reflected in the city. His musical personality resonated with the sense of disorder I often observe in urban environments. From my perspective, his music embraces chaos, and through that disorder it heightens our awareness of existence.

PHOEBE FLEMING

Images (from left to right)
Series of 4:

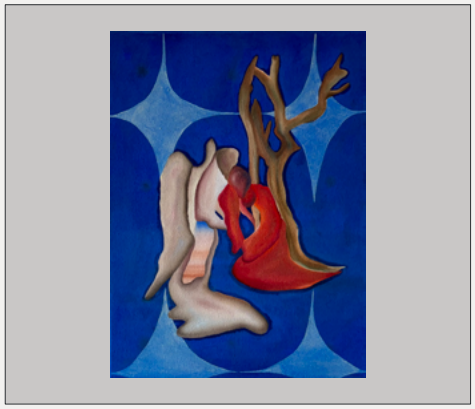


Part 1/4 *'Flower Chain,'* acrylic on canvas, 60 x 80cm, 2026.



Part 2/4 *'The Mirror 1,'* acrylic and oil on canvas, 30 x 40cm, 2026.

Part 3/4 *'The Mirror 2,'* acrylic and oil on canvas, 40 x 65cm, 2026.



Part 4/4 *'Angels & Olive Tree,'* acrylic and oil on canvas, 30 x 40cm, 2026.

Prices*:
'Flower Chain' - $845
'The Mirror 1' - $325
'The Mirror 2' - $425
'Angels & Olive Tree' - $275

Social Media:
@phoebefleming_art (instagram)

Artist Bio:
Phoebe Fleming is a visual artist based in Meanjin/Brisbane, Australia, working primarily in painting. Her practice explores the life cycle of images, examining how painting can extend, manipulate, and transform visual references into colourful, playful narratives. She is interested in how the mind seeks coherence in visual form, and how meaning emerges through suggestion rather than explicit representation. In response to oversaturated digital media, her work invites viewers into dreamlike spaces for reflective engagement. She collects and manipulates imagery from found objects, personal photographs, and everyday encounters. These processes test the instability of images and how they accumulate new meaning through paint. With two solo exhibitions and multiple group shows, and a Bachelor of Visual Arts from Queensland College of Art, her passion is communicating transformation, the objectification of nature, psychology, and pattern.

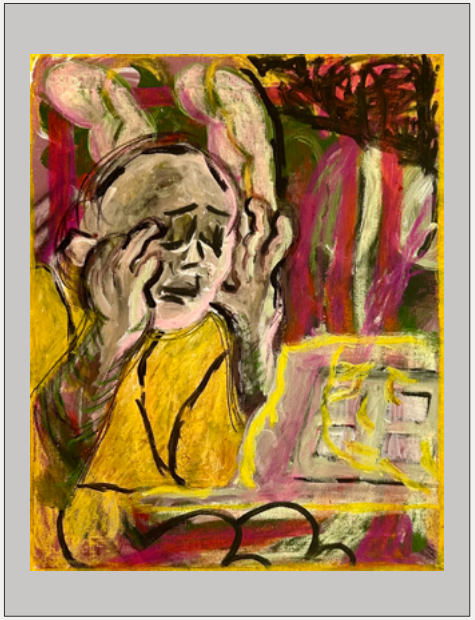
Artwork Description:
In an environment increasingly saturated by fleeting digital imagery, painting offers a slower, more contemplative form of engagement.

Through processes of photographing found objects, plant matter, and shadows, I create colourful, abstracted paintings that transform everyday imagery into dream-like landscapes. Animal and plant motifs recur throughout the work, exploring themes of rejuvenation, sensitivity, strength, and metamorphosis. Responding to the constant influx of digital imagery, these paintings reimagine familiar visual forms through colourful, playful narratives. Through arrangement and abstraction, the works investigate how images shift, evolve, and adopt new meanings over time.

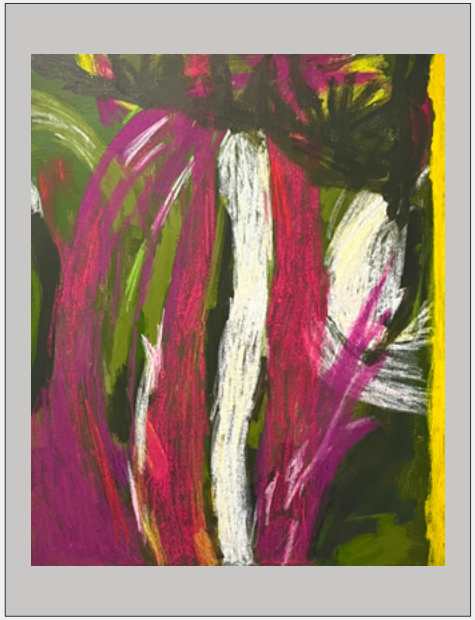
TAHLIA KRISTJANSSON

Images (from left to right)
3 Works:

'I had a dream that everyone always had really long necks in movie theatres so then people started to bring their own laptops with them to the movies because they couldn't see the screen because of all of the really long necks', acrylic, oil pastel and charcoal on paper, '133 x 172cm.



'*Confused Man, last known portrait*', acrylic, charcoal and oil pastel on canvas, 51 x 40.5cm.



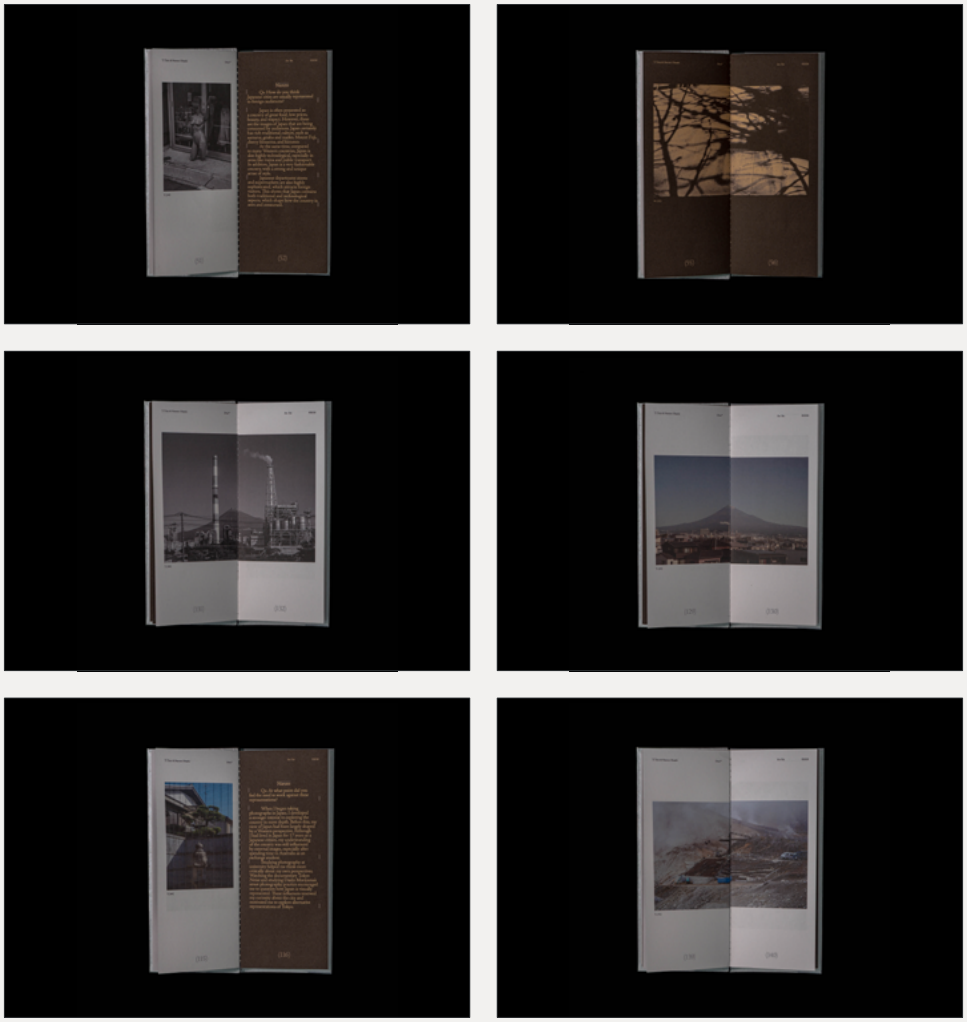
'*A close-up of 'Confused Man, last known portrait*', acrylic and oil pastel on canvas, 75 x 60cm.

Prices*:
'I had a dream...' - $400
'Confused Man, last known portrait' - $250
'A close-up of 'Confused Man, last known portrait' - $250

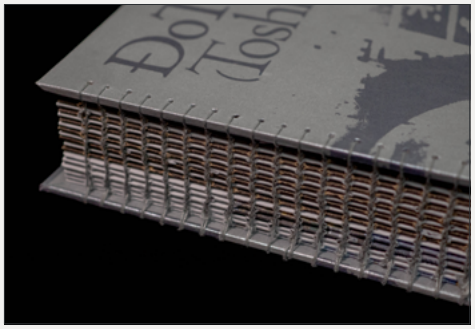
Social Media:
@tahliaeve (instagram)

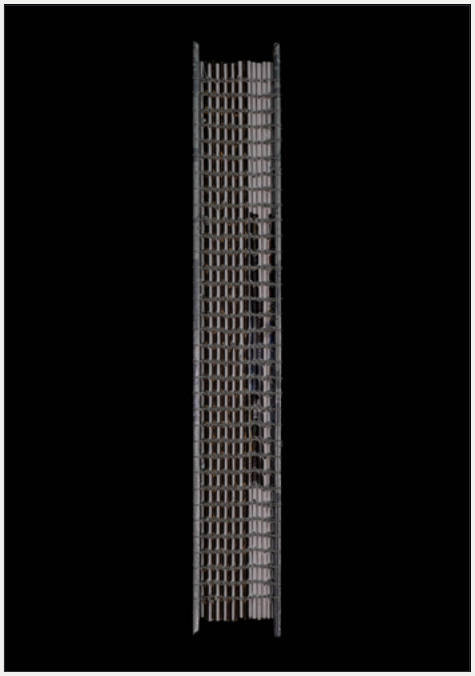
Artwork Description:
'Confused Man, last known portrait' is a work from Tahlia Kristjansson's series 'The Confused Man'. The series is an ongoing project where Kristjansson attempts to depict a fictional character called The Confused Man, whose life goal is to be on the Google image page when you search *"confused man"*. Kristjansson's chaotic approach with different materials is reminiscent of the chaos of trying to visualise an invented character. A through-line in her practice is how to visually portray something that doesn't exist. In her studio investigations, humour is essential.

TOM TRUONG



'Do Thi (Toshi)', hard cover book, 300 pages,
7 copies, 10x23.5cm.





'Do Thi (Toshi)', hard cover book, 300 pages,
7 copies, 10x23.5cm.

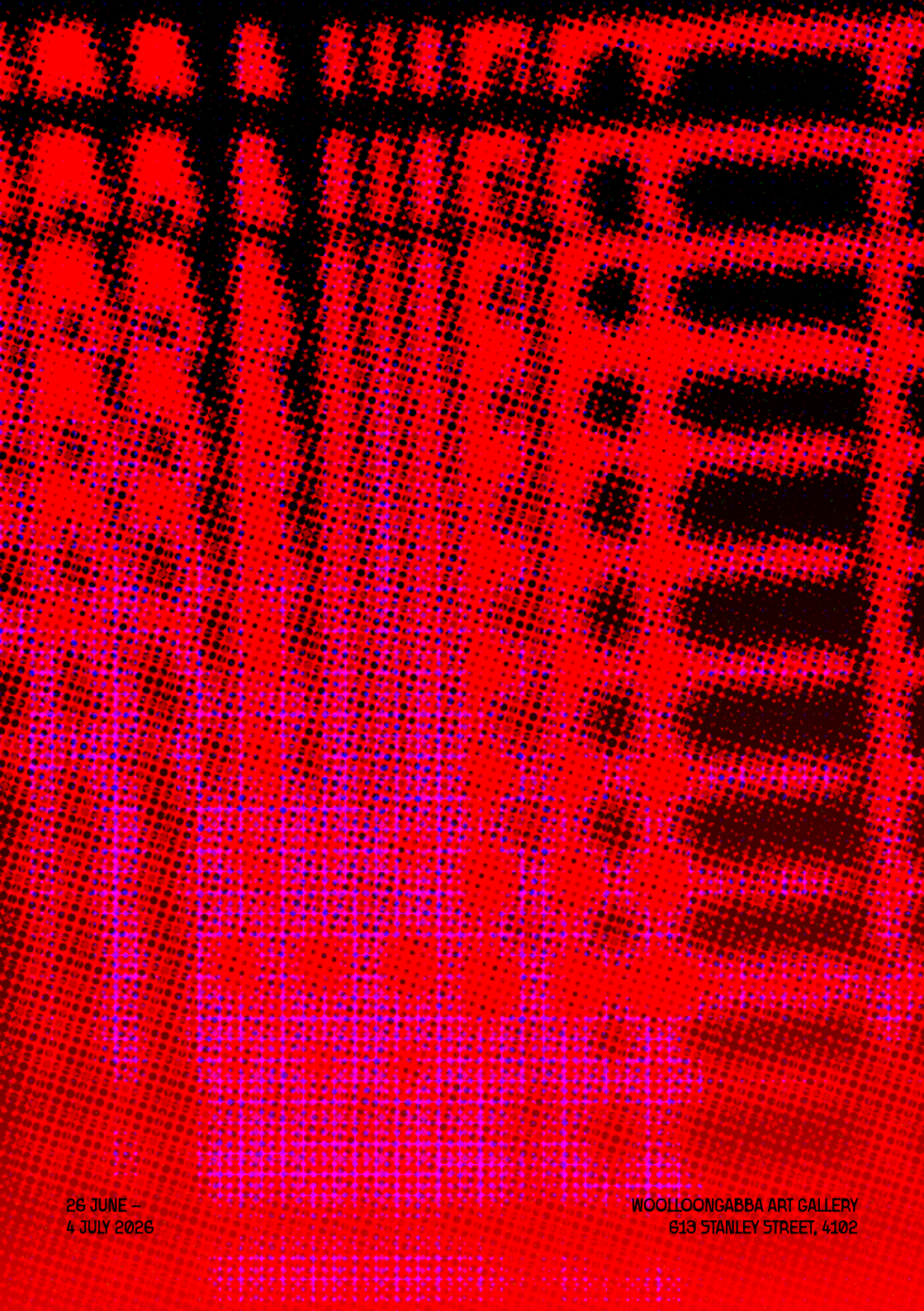
Prices:
'Do Thi (Toshi)' - $200 per book

Social Media:
@man_instripes (instagram)
maninstripes.webflow.io (web)

Artist Bio:
I'm a visual artist with a background in graphic design. Using typography and repetition, I create Pop Art paintings that echo mass production. My work explores consumerism through fast materials, aiming to de-commercialise typography and reposition design within fine art.

Artist Statement:
Do Thi (Toshi) is a collaborative photobook that brings together the documentary practices of Tom Truong and Naruto Ohashi. The project forms a shared visual archive that captures the streetscapes of Japan through two distinct perspectives.

The editorial project is structured around the relationship between a local and a visitor, establishing a dialogue between familiarity and distance. In this collaboration, Naruto Ohashi photographs from the position of a local, while Tom Truong approaches the city as a visitor. When presented together, their photographic collections exist in a state of transition, moving between insider and outsider viewpoints.



26 JUNE –
4 JULY 2026

WOOLLOONGABBA ART GALLERY
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